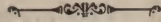
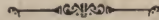


INTERIOR DECORATING



*How to attain beauty, comfort,
and utility in home furnish-
ings and decoration*



For Distribution through
the Newspapers Represented by
Frederic J. Haskin

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Interior Decorating

The desire to live in a beautifully decorated home is as old as the cave man who adorned the walls of his dwelling place with crude drawings and primitive paintings. Despite its age, however, and the universal interest in it, interior decorating has remained a confusing subject to the general public. The very name is misleading! For this reason it is the purpose of this booklet to make clear the underlying principles of home furnishing, and to give a few simple rules to be followed in decorating a room so that it will impel admiration because of its inherent good taste whether the amount spent on its furnishings be measured in hundreds or in thousands of dollars.

Good Decoration

First of all it must be recognized that decoration is not an end in itself but a means to make a room fulfill its purpose in the most useful and most beautiful way. For example, in decorating a bedroom it must be borne in mind that it is a place in which to sleep and rest. A bed and comfortable chairs belong in a bedroom, of course, but the moment you hang up the stuffed head of the elk your Uncle Jim shot on his famous hunting trip you have ruined the bedroom's atmosphere of good taste and may have contributed to nightmares rather than to pleasant dreams.

A Practical Test for Home Furnishings

Most of the mistakes that are made in furnishing a home would be avoided if every article were given the following decorator's test:

1. Is it useful?
2. Is it suited to this particular room—in size, color, style?
3. Is it suited to the people who use it?
4. Is it beautiful?

The Cost of Good Decoration

So it can be seen at the outset that it is not a difficult thing to apply the standards of good decoration. Do not even bemoan the fact that you have a limited amount of money to spend. That is apt to be a help rather than a handicap. It will keep you from buying too much, which is a common fault. Good decoration is no more expensive than bad decoration. Indeed, it is less expensive, for it does not have to be changed constantly.

How To Analyze a Room

Don't start decorating your home by going on a shopping trip! Start by analyzing carefully the room itself. Is the ceiling high or low? If it is a high ceiling, the structural aspect is formal and your decorations must be in keeping with that spirit. If it is a low ceiling, your decorations can be as informal as you like. Is the room light or rather dark? The answer will determine whether you should have warm or cool colors in your furnishings. These are things over which you have no control—

unless you are fortunate enough to have an architect designing a home for you—but which you must take into consideration. Always remember that decoration must be in harmony with structure.

Working Out a Plan

Having determined upon the type of room you are going to have—formal or informal, bright or subdued—the next step is to make a diagram of the room on paper. Show all of the openings and the wall space in correct scale. (Figure 1.)



Figure 1.—Floor Plan

The next step is to put on the diagram the furniture you have decided is necessary. (Figure 2.)

Try any number of arrangements until you have hit upon the one that is most pleasing. Furniture itself is too expensive to experiment with, but you can do a dozen different things with your pencil and paper.

In arranging the furniture on the diagram the first consideration should be to put the furniture where it will be most convenient. That is the secret of creating the much-praised inviting and livable room.

Decide Upon a Point of Interest

Just as every painting has a point of interest, so the composition of your room should be planned to place emphasis on one particular thing. If there is a fireplace in the room, nine times out of ten that should be the main point of interest, or perhaps a rare old hanging or a grand piano can be so placed, with other furniture grouped around it, that it becomes the center of interest.

After you have established a point of interest the problem is to build a pleasingly balanced room around it. The necessity of balance cannot be over-emphasized, for nothing so makes for rest and composure in a room. Can you not recall going into a room that positively disturbed you because all the furniture was on one side of the room? Even if we do not realize it consciously we are sub-consciously aware of feeling rather topsy-turvy in a room that has been furnished without regard to balance.

Balance should be judged from the center of the room. From this point consider carefully whether the room has an equalization of interest as well as mass balance. This does not mean that if there is a chest of drawers on one side of the room there must be some large object opposite it. A chair and a table or a lamp and arm chair can be used subtly to maintain balance with the chest. You will find that absolute balance—a chair for a chair, a lamp for a lamp—gives a decidedly formal feeling.



Figure 2.—Floor Plan with Furniture Placed

Subtle rather than obvious balance tends for greater intimacy and a more livable atmosphere.

When you have completed the furniture diagram you are ready to solve the problem of exactly what the color scheme will be.

USE OF COLOR IN YOUR HOME

Color is the greatest single force in decorating. Consider how the color yellow can bring cheer to the dreariest room in the house—how a deep rich red gives the aspect of costliness to a most inexpensive chair. Certainly it is well to know color so that you can take advantage of this potent force. Too many home decorators are afraid of color. They

think that if they forsake the softness of browns and grays they will not have a restful room. Why can't they remember that nothing is so restful as a garden with all its riot of color? But, happily enough, the modern tendency is to abandon the drab taupes of yesterday and substitute lively, glowing colors. Sometimes it is a struggle, but you will find that your home is a happier looking place if you give serious consideration to the building of color schemes.

Volumes have been written on the subject of color, but here we can only touch on the scientific phases of color which will give you an understanding of its use in the home.

Primary Colors

Everyone understands that there are three primary colors—yellow, red, and blue. These colors cannot be produced from any other, but from them all other colors, with the use of black and white, can be created. (Figure 3.)

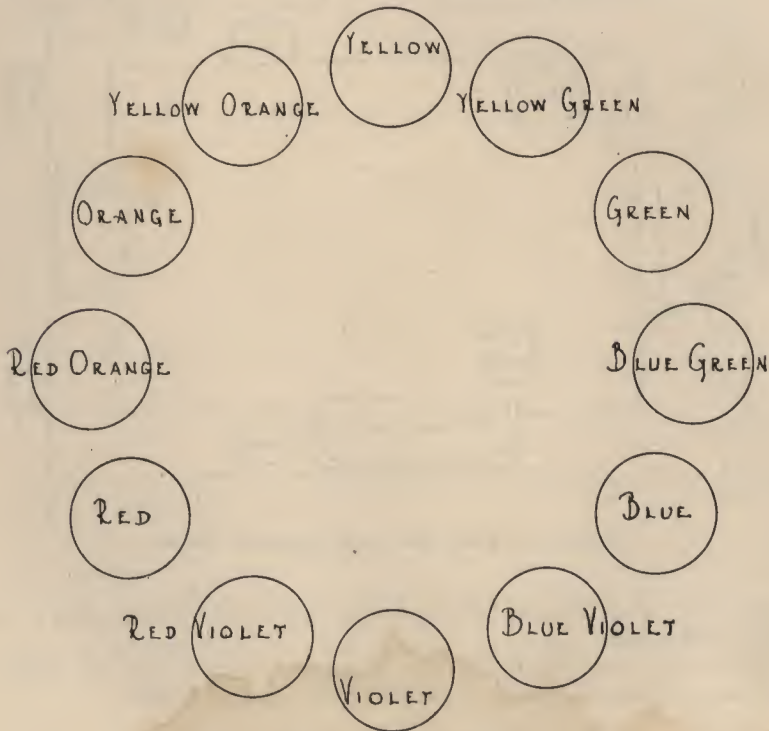


Figure 3.—Color Chart

The very simplicity of these colors tells you that they will attract an extraordinary amount of attention. Children and primitive people have a decided preference for them, while people with more refined sensibilities consider them as a bit too glaring and prefer the more subtle shades that they go to make up, rather than the normal color.

Secondary Colors

Midway between the primary colors on the chart are the secondary or binary colors. They are formed by combining equal parts of two primary colors: yellow and blue produce green; blue and red produce violet; red and yellow produce orange. Because of the very complex form involved in creating these colors, they require a more cultivated sense of appreciation and are more pleasing to refined persons.

If the combination is more blue than yellow a blue green is produced. In the same way orange may be made more red than yellow, or violet more blue than red. The possibility of creating colors is infinite. For this reason it is well to be able to know how to describe intelligently the particular hue, value, and intensity you wish to get.

Hues, Values, and Intensities of Colors

The name of the color itself is the hue. For example, if you are asked what hue you wish to use in your bedroom you designate it by blue, green, or pink.

The value quality of a color refers to its darkness or lightness. Pink is a light value, scarlet is a medium value, and maroon is a dark value. Values (or tones) of color are frequently discussed in decoration as there is a general rule that rooms should be decorated with the darkest values at the bottom and the lightest values at the top. You will find this rule easy to remember by merely thinking of the dark earth and the light sky.

Intensity is the third color quality, and by it is meant the brilliance or softness of a particular shade. The more intense the color the more forceful it is. For example, you might not even notice a dull blue chair as you walked into a living room, but only a blind man would miss a vivid blue chair. It is easy to realize that the intensity of a color must be given as serious consideration as the hue and value. The background of a room should be less intense than the furnishings in front of it.

Warm and Cool Colors

It is generally recognized that blues, greens, and violets are cool colors and that reds, oranges, and yellows are warm colors. In practical decoration this information can be used to advantage in a number of ways. Because of its coolness you know that blue is a good color for a formal reception hall but would be out of place in a breakfast room.

Color Qualities and How To Use Them

Just as colors are warm or cool they have other inherent characteristics which it is well to know.

Yellow is the color of artificial light and it has the same power as light to bring cheer into a room. Use yellow in any room where you feel the need of brightness and good cheer. It need not be the intense yellow of the spectrum but any of the hues from cream to lemon.

Blue is the color of the sea and sky and, because of its very association with vastness, tends to make a room larger. In selecting blue, remember that it is a cold color and, except where extreme formality is desired, should be combined with some warm shade, as orange or red-brown.

Red, the color of fire and deep emotion, invariably compels attention.

It is a dangerous color to use in large quantities, but is most effective when sparingly used. Its warmth gives the impression of hospitality. Beware of using red on the walls, for it makes a room look much smaller.

Green, which is made up of yellow and blue, has the most charming qualities of both; it is both cheerful and cool. Because green suggests foliage and universal nature it is an admirable color to use, under favorable circumstances, in any room in the house.

Violet is a color of splendor. In its less intense tones, lavender and orchid, violet takes on a daintiness that is charming in a bedroom. To accent its regal qualities, use gold with purple; for cheerfulness combine it with green.

Neutral Colors. There are three neutral tones—black, white, gray. They can be used effectively in small quantities for contrast, but in large masses they are not pleasing for interior decoration. You will find that gray tinged with the dominant hue of a room is much more attractive than pure gray. For example, in a blue room it is better to have blue-gray woodwork than absolutely neutral gray woodwork.

Complementary Colors

One color is said to complement another because it has the elements the other lacks. Green and red are complementary colors, as green is made up of the other primary colors, blue and yellow. Violet is produced by combining blue and red, therefore the missing color, yellow, is complementary. In the same way orange has blue as its complement. It is well to use a small quantity of the dominant hue's complementary color for accent, but if too much is used the result is to neutralize the effect of both colors.

Creating a Color Scheme

The first step in creating a color scheme is to consult your own and your family's personal preferences. After all, some people like yellow and some people do not! An actual account of how the color scheme for one charming living room was built will show most quickly how easy it is if you go about it knowingly. The walls and general background must be decided upon first, and this particular family had a decided preference for brown wood panelling as a dominant hue. What other colors to use with the brown? Well, they had already decided that they were going to use an old paisley shawl as a wall hanging and selected the other colors from it. The pale blue threads that ran through it inspired the ceiling; the brilliant orange was used for the book shelves; the dark brown for the rug; and the draperies combined all three—orange, blue, and brown, in Roman stripes, while the glass curtains were cream net. Perhaps you have a picture or a vase that will aid you in building a color scheme. Another trick decorators have is to take a color scheme from a lovely chintz or tapestry.

If you wish to build a color scheme without any external inspiration, there are two paths to follow. The first is that of perfect harmony. To have a color scheme of this class choose only those colors which are definitely related to one another—green, blue green, and yellow green; or these blood relatives—blue, blue purple, purple, pale purple.

The second method of so building a color scheme is by means of complements or contrasts. Such a color scheme would be green, blue, and orange. Green is related to blue and orange is the complementary color thrown in for contrast. In using this method be careful not to get too intense colors. There are other methods of creating a color scheme, but for general use they are impracticable.

Keying the Colors of the Room

Every object in a room has a color rôle to play. The background should be rather neutral. The rug should be of a darker value and definitely keyed to the color of the walls. The furniture may be keyed to the woodwork or the walls. The room will look larger if it is keyed to the walls. The smaller the article of furniture the more intense its color may be. For example, a bright orange lamp is attractive, whereas an orange davenport is apt to be too garish. Draperies should be in lighter values than the furniture, for they are nearer the top of the room, but they should not be of so intense a hue that the other furnishings are overlooked.

Some Good Color Schemes

Green for the dominant color. Blue green and orange to be used as accents. This is particularly pleasing in a family sitting room.

Lavender for the dominant shade, using green and yellow-green as supplementary color tones, makes a distinctive dining-room.

For a sunny breakfast room green is very cheerful and soothing. Rose or orange may be used with it very effectively.

Yellow is a perfect shade for a kitchen which is apt to be dark. Use cream and blue for the ceiling and woodwork respectively.

For the bedroom of a young woman pink is a favorite. The delicacy of this tone is accented by pale blue.

Brown is a highly recommended color for a library. To add sparkle put a bit of red about the room.

For a bedroom you may choose green and pink, or yellow and blue, according to your personal preference.

In these modern times color is not forgotten even in the bathroom. A very effective color scheme for a bathroom is jade green fixtures, an emerald green floor, blue green walls, and a pale blue ceiling.

One of the most inviting color schemes a guest room could have consists of yellow, violet, and green, used in lessening quantities.

SELECTING FURNITURE

You have made out a list of the pieces of furniture your room requires. Now the problem is to get the most comfortable, the most beautiful, the most lasting furniture your budget will buy. How can you?

To get the most comfortable is comparatively easy. Never buy a chair, no matter how attractive it seems, that you do not take comfort in sitting on—that's the function of a chair. In the same way do not buy a desk until you have found it comfortable to use for writing.

The tests for beauty are more complicated. As you look at the article you are contemplating buying, consider first whether or not it has an artistic design. Is the piece of furniture in scale with your room? Is

the shape pleasing? Are the sizes of the various parts consistent? By that it is meant that the legs must look strong enough to support the rest of the article, the arms must look as though they were part of the piece of furniture and not just stuck on. Even the upholstery must pass the test of scale—is the pattern too large or small for the structural size of the chair? Another detail to give careful scrutiny is the ornamentation. The best furniture depends upon its beautiful proportions for decoration, and ornamentation is incidental, while badly designed furniture is apt to have a great deal of ornamentation to detract from its poor proportions.

If you have not given much thought to beauty of design and wish to cultivate a greater appreciation, it will be helpful to study the various designs of period furniture which are described briefly elsewhere in this booklet. Their beauty has been tested by time.

The next problem is to be able to recognize lasting, well-built furniture. If the finish of the wood shows a beautiful grain with a soft luster, it is obviously better than wood whose grain has been completely concealed by thick coats of varnish. Beware of too shiny furniture!

Study the way the piece of furniture has been put together. Do the drawers slide easily? Do the various members that have been joined together fit closely? What about the structure that does not show? Here the rule to follow is to buy furniture only from reputable manufacturers. Their names are a guarantee of quality.

Furniture Arrangements

No matter how fine each individual piece of furniture is, the room as a whole will not look well unless the furniture is related in design and scale. Nor will it look well unless it is properly grouped. To achieve a most home-like atmosphere put the furniture in little groups that will be most convenient to use. However, it is important not to forget the structural aspect of the room in grouping furniture. Remember, if the room is a rectangle, it is inharmonious to put piano, chest of drawers, or tables diagonally across a corner. Rugs placed obliquely on the floor are similarly inharmonious.

Putting Furniture of Various Periods Together

Contrary to popular belief, it is not necessary to have a room completely furnished in one period. Indeed, a room that is furnished knowingly with furniture of various related periods is more charming and certainly more distinctive than a room done wholly in one style.

Furniture of many periods may be combined so long as the sizes, colors, and forms are harmonious. It is generally accepted, however, that furniture of mahogany and oak should not be used in the same room because of the difference in the texture of the wood. Both look well when used with walnut.

PERIOD FURNITURE

"A thing of beauty is a joy forever," wrote the poet Keats, and certainly fine old furniture stands to testify to the truth of this statement. Time is a sure test for beauty. If after a hundred years or so furniture is still considered beautiful, you can be sure that its scale and proportions

are good. That is the spirit in which to look at and study period furniture. But that an article of furniture is one hundred years old is no sign that it is beautiful or that it deserves a place in your home.

For example, let us take the mission furniture of a few years ago. Its rude simplicity and massiveness was a relief after the rococo furniture of the Victorian period. So great was the contrast that mission furniture was bought with wild enthusiasm—everybody had it—everybody admired it. But it took only a few years to prove that mission furniture was not comfortable to live with, that eyes soon tired of its uninteresting shapes and that its proportions were far from beautiful. Mission furniture fulfilled its purpose in replacing over-ornate furnishings, but it was not beautiful nor will it be beautiful one hundred years from now. It may be interesting to collectors because it reflects a psychological attitude of the American people, you may see it in museums; but even two hundred years hence it will not deserve a place in a home any more than it does now.



By courtesy Metropolitan Museum of Art, New York

**Old English desk-boxes which were forerunners of the modern desk;
at the Metropolitan Museum**

So you can easily see that the worship of the label "120 years old" is very dangerous and not at all to be cultivated.

There are certain styles of furniture that have passed the test of time—have proved that they possess the real beauty that lasts forever and never goes out of style. Volumes have been written on the subject of period furniture from the time of the classic Greek era to today. There is room here to discuss only very briefly the later periods of furniture which are better known and with which you are more apt to come in contact.

The Italian Renaissance

In the fourteenth century the Italians began to take a great interest in the literature and architecture of the ancient Greeks. Buried cities had been unearthed and the simplicity and beauty of the old forms and furniture brought a revival of classic style. To satisfy their own personal gratification, however, the Italians added magnificent carvings to simply constructed furniture. The whole front of a building might be carved upon a cabinet, but the cabinet itself would have simple, well-proportioned lines. The fur-

niture of this period was made on a grand scale and is much too large for modern homes. However, it is not difficult to find good reproductions of Italian furniture that have adroitly reduced the size but kept the admirable proportions. A piece or two of carved Italian furniture adds to the decorative quality of a library and it creates a very dignified and formal atmosphere for a reception hall.

French Renaissance

When Catherine De Medici of Italy married Henry II of France it was only natural that she should take with her the new Italian fashion for interior decorating. The stately furniture that Italy had developed began to fill French chateaux. It was not a sudden change, for the crusaders for many years had been bringing back tales of the new learning in Italy.



By courtesy Metropolitan Museum of Art, New York

**Chair showing Jacobean influence;
Metropolitan Museum Collection**



**Highboy showing Chippendale influence,
at the Metropolitan Museum**

The furniture of the French Renaissance differed from the Italian in that it was built on a smaller, more livable scale and that comfort of body as well as beauty for the senses was taken into consideration. It was during this period that the dressing table, sideboard, and writing desk evolved from chests.

Louis XIV—1643 to 1715

This was a period of grandiose furnishings. Straight classic legs were bent out in cabriole style. Ornament was applied with a free hand.

Today we find many copies of Louis XIV furniture. Some of it is lovely, but much of it is bad, for a great deal of the furniture of this period should never have been copied. Cabriole legs, the kind that bend out at the top, may be very graceful or they may be very squatty and clumsy. Be careful in buying Louis XIV furniture. As a general thing you will find the simpler pieces better. Remember that this was a period of great formality and military regularity when adapting the furniture of this period to a room.

The Regency, Louis XV, and Louis XVI—1715 to 1793

The whole attitude of the court was changed during this period. Pompousness was abandoned for personal pleasures and enjoyment. The influence of this upon furniture was tremendous. Furniture became smaller, more graceful, and more sensuously comfortable. Chairs and divans were made from natural walnut, exquisitely shaped and carved, and often upholstered in rich tapestries. Much attention was given to the decoration



By courtesy Metropolitan Museum of Art, New York

These mahogany chairs show the Hepplewhite influence. On exhibition at the Metropolitan Museum

of the boudoir. Probably the greatest development of this period took place during the reign of Louis XVI. For the first time there appeared an understanding of the relation among walls, ceiling, floor, and furnishings. Prior to this time there had never been any attempt to make the room a unit. It is interesting to know that Marie Antoinette was the instigator of the use of cherubs, garlands, and flowers as decorations on painted interior surfaces.

Much of the furniture of this period has been reproduced. It can be used most pleasingly when commingled with other furniture, but is

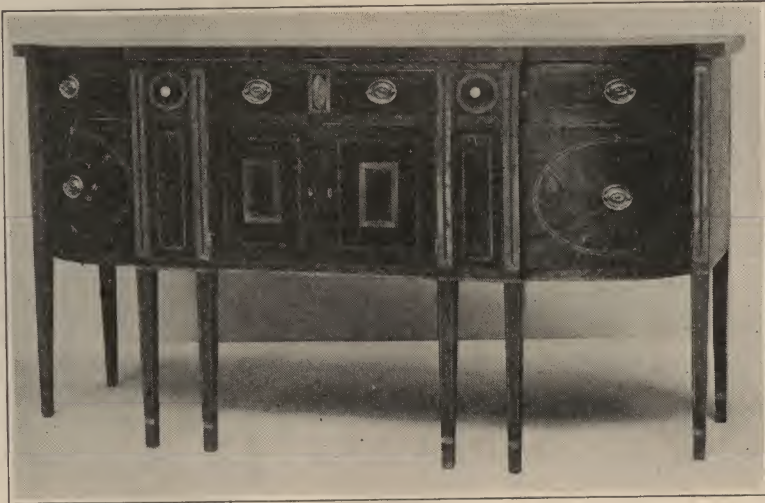
apt to look out of place and too stagey when used alone or in large quantities.

Directoire and Empire Periods—1793 to 1814

The Revolution brought the condemnation of all the luxurious furnishings of the kings and extolled simple living and simplicity in furniture. Legs of chairs and cabinets were not cabrioled but turned, not in spiral but in round shapes. Brass inlays often took the place of elaborate wood carving. But Napoleon wished to create the atmosphere of a Roman general, and so after he returned from his campaigns to Egypt and Rome his palace was filled with imitations of the furniture he had seen. The very insincerity of slavishly imitating what was developed in a different country under entirely different circumstances marks the decadency of this period which started so nobly.

English Furniture of the Tudor Period—1509 to 1603

This period is the echo of the Italian Renaissance in England. The furniture is chiefly of oak and elaborately carved—more crudely than in



By courtesy Metropolitan Museum of Art, New York

Sideboard showing the Sheraton influence. Notice the inlays and oval handles. Photographed at the Metropolitan Museum

either Italy or France. Another distinguishing feature of the furniture of this period is the large bulges in the legs of tables and in bedposts.

During this period only the head of the table sat at dinners in a chair; everyone else sat on a bench. Beds had wooden canopies, and bread and cheese cupboards were very popular.

One of the most significant developments of this period was remarkable harmony between structure and furnishings. Walls were panelled and not infrequently Holbein portraits were hung over mantels in the accepted style of the present day.

The application of Tudor furniture to modern homes is frequently seen in costly country homes. Its magnificence is equally appropriate for use in a man's room or in a dignified dining hall.

Stuart Period—1603 to 1688

This period, often called the Jacobean, furnished the foundation for American colonial furniture. It is a typically English style growing out of typically English circumstances. Puritanism was developing. Personal discomfort was looked up on as a virtue and unnecessary expenditure of money as a vice.

It was only natural that articles of furniture became scant in material and simple in form. Twisted wood for legs is the dominant characteristic of the Jacobean period. Another is the fancy scroll Flemish workers brought to England at this time. The typical chair of this era has a high straight back and small wooden seat not the least bit comfortable. Many adaptations of Jacobean furniture are obtainable in the stores today; gate-



By courtesy Metropolitan Museum of Art, New York

Sheraton mahogany mixing table in the Metropolitan Museum collection

legged tables, cabinets, indeed, everything that was in use during that period and many things that were not, including rocking chairs that would make the discomfort-loving people of that period shudder.

Queen Anne Period—1688 to 1750

During this period revolutionary changes took place. Straight, unrelenting lines gave way to the most comfortable curves. Mahogany was

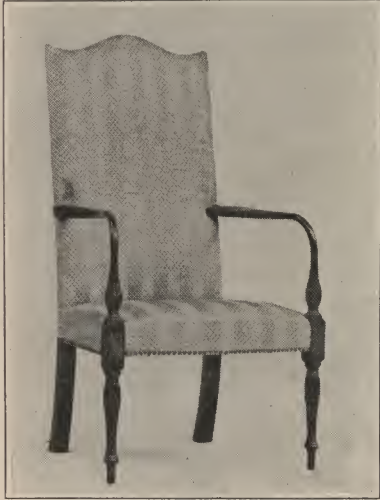
introduced in England in 1720 and through its use cabinet making rather than ornate carving was stressed. Another characteristic of this period was the use of cabriole legs almost to the exclusion of any other kind. Often the leg ended in a claw and ball foot. To the Queen Anne period also belongs the credit of originating many new objects to meet the needs of the time, small tables, secretaries, and great comfortable chairs. Windsor chairs and highboys made their appearance at this time.

Too often the furniture of this period forgot to be beautiful in its endeavor to be utilitarian, so in buying furniture today of the Queen Anne type it is better to get gracefully proportioned adaptations rather than actual authentic copies.

Georgian Period—1750 to 1837

This was a period of individual creation and probably the most important individual was Thomas Chippendale.

Chippendale. At the beginning of his career as a cabinet maker Chippendale derived his inspiration from France. He took Louis XV chairs and widened the seats, made the backs more in accord with the human



By courtesy Metropolitan Museum of Art, New York

Sheraton style mahogany arm chair



Upholstered Sheraton wing chair

figure, and standardized the height of the seat from the floor. Later on Chippendale took an interest in Chinese furniture and designed lattice-work backs and square tops to his chairs.

In general it may be said that he used the cabriole leg with claw and ball foot and considered mahogany the wood of woods.

Everything that Chippendale designed was not beautiful. Much of the Chinese Chippendale is unworthy of him. But he does deserve credit for opening up a new school of thought and much of his furniture would

be charming in a modern home. Needless to say all Chippendale is valuable and greatly sought after by collectors.

Hepplewhite was the first exponent of subtle delicacy in English furniture. He believed in uniting beauty and utility, and he succeeded in doing it. For that reason most Hepplewhite furniture is as desirable today as when it was first designed more than a century ago.

The legs of Hepplewhite furniture are straight, and his favorite design for the back of a chair or divan was the shield. Sometimes he used a heart or an oval.

Sheraton influenced this period of individuality with his great regard for simplicity and restraint. Although an admirer of Hepplewhite, he preferred greater simplicity and set about designing furniture of that type.

One of the characteristics of Sheraton furniture is the inlays of lighter wood; others are the straight legs, the oval brass handles, and the altogether classic lines. Cabinets, cupboards, and tables are especially beautiful and should be prized if you have any in your possession.

The Adam Brothers were architects. They did much to soften the effects of walls by making them less ornate and they refined the treatment of doorways and fireplaces. The Adam Brothers, James and Robert, also designed slim, straight furniture, but that is less far-reaching in effect than their interior architecture.

American Colonial Period—1620 to 1810

The first furniture used in America was, of course, a direct importation from England. But by the time of the early seventeenth century the people in the colonies were not importing furniture altogether but making less ornate copies of the English originals.

Beech, birch, and maple were favorite colonial woods. They were used in the simplest possible style, without ornamentation.

Later Colonial furniture was influenced by the Dutch as they developed New York and Pennsylvania, and walnut was added to the list of woods. Still later when Lafayette took the country's fancy the French influence was felt.

American Empire Period—1810 to 1827

This is the period sometimes called Late Colonial or Early American, in which Duncan Phyfe was the outstanding cabinet maker. Designs were borrowed from the pompous furniture of Napoleon. However, they were made lighter and simplified. It was during this period that the backs of chairs and settees were stenciled in amusingly naive style. The often-referred-to rosewood parlor suite with horsehair upholstery dates from the end of the Empire period.

American Victorian Period—1827 to 1900

This is a period of horrors—marble-top wash stands, applique woodwork on mantels, S-shaped red plush settees, and veranda brackets. This was a time of transition from hand-made furniture to machine-made furniture. Results were not considered as carefully as the processes of achieving them. It fulfilled its purpose, but little of it is worth preserving.

The New Renaissance

Modern houses have problems entirely different from those of any other period. Is it not only logical that they should have entirely different furniture? If apartment dwelling has cut the amount of space you have in two, isn't it logical to have a table that serves as a bookcase, also? The fact that so many women have given up domestic duties and gone to work in offices means that clothes are sent to the laundry. Shouldn't bureau drawers be so designed today that they are deeper and narrower in order better to fulfill their function? We are at the threshold of a new period in the development of furniture.

Already much furniture has been introduced under the name of "Moderne." Some of it is admirable; too much of it displays an exoticness that is vulgar and does not fulfill its function as useful furniture, to say nothing of its poor proportions.

But this is only the first endeavor, and who can tell what the twentieth century renaissance will bring in furniture? It has already brought more beautiful buildings in architecture and furniture is very closely allied. The only advice at this time is to be open minded, to look at the furniture of the new movement, and to judge it by the old test of suitability, comfort, and beauty.

CHARTS OF PERIODS AND CHARACTERISTICS

Italian Renaissance

Characteristics	Massive rectangular furniture. Chairs with runner feet. Elaborate carvings. Four-post beds and panel beds mounted on diases. Hexagonal pedestal tables, and long tables with stretchers close to the floor. Frequent use of lion paws, dolphins, and architectural details.
Woods	Chiefly walnut.
Colors	Gold, red, blue, green.
Modern Use	Originals are so massive they are principally suitable for public buildings. Adaptations appropriate for libraries, halls, men's rooms.

French Renaissance

Characteristics	The furniture was of smaller scale than the Italian. Most of it had straight lines. Elaborate carvings, gilding, inlays, and sometimes marble tops decorated it.
Woods	Oak, walnut, chestnut, mahogany, ebony.
Colors	Gold, green, crimson, blue.
Modern Use	The chests are the most useful for the modern home. The styles are not domestic. Hotels can use this period.

Louis XIV

Characteristics	Rich carving. Gilding. Marble tops. Tortoise shell and metal inlays. Legs were straight at the beginning of the period, but later style was cabriole. Ornamentation was most elaborate.
Woods	Oak, ebony, walnut.
Colors	Red, blue, green, gold.
Modern Use	Only for palaces and public buildings.

Regency and Louis XV

Characteristics	Exquisitely curved lines. Extravagantly ornate. Serpentine fronts. Dainty, small furniture designed for women. Much gilding and rococo carving. Cabriole legs and leaf scroll feet.
Woods	Walnut, mahogany.
Colors	Delicate hues and much gold.
Modern Use	Ladies' boudoirs. Formal reception rooms.

Louis XVI

Characteristics	Restrained in ornamentation. Chiefly straight lines, but some curves in backs and seats. Lyre-shaped backs to chairs. Graceful, tapered legs. Roll top desks. Brass mountings.
Woods	Satinwood, mahogany, walnut.
Colors	Red, yellow, blue, rose, green, grey, white.
Modern Use	Bedrooms and drawing rooms.

Empire

Characteristics	Impressive and pompous. Concave backs of chairs continued to form arms. Eagle wing supports. Pier tables with marble tops. Gondola beds. Claw feet. Pineapple decoration. Turned legs.
Woods	Mahogany, ebony, rosewood.
Colors	Rich reds, blues, greens, yellows.
Modern Use	Dining rooms, men's rooms.

Tudor Period

Characteristics	Massive, straight line pieces, heavily carved. Linen fold carving and the Tudor rose were motifs. Portable writing desks. Tester beds. Cupboards.
Woods	Oak, walnut, beech.
Colors	Red and blue.
Modern Use	Public buildings, libraries, palatial homes, and country houses.

Stuart Period

Characteristics	Straight line rather squat furniture. Tall clocks. Draw top and gateleg tables. Fluting, turning, and reeding. Lighter than Tudor furniture, but still heavy.
Woods	Oak, elm, beech, pine.
Colors	Brilliant hues.
Modern Use	Spacious homes are the setting for Stuart cupboards and tables.

Queen Anne

Characteristics	Swell fronts. Mostly curved lines. Wing, slat-back, and square-back chairs. Card and tea tables. Chests-on-chests, secretaries. Cabriole legs. Sunray carving.
Woods	Walnut, pine, elm, mahogany.
Colors	Red, black, blue, gold, green, yellow.
Modern Use	Any room.

Chippendale Style of Georgian Period

Characteristics	Flowing curves. Graceful but very substantial. Ladder-back chairs. Wing chairs. Corner cupboards. Piecrust top tables. Chests of drawers. Cabriole or straight legs. Chinese lattice work on some pieces.
Woods	Mahogany, walnut, rosewood veneer.
Colors	Red dominates.
Modern Use	In all rooms of houses that are not very informal. Good in house of modern architecture.

Thomas Sheraton Style of Georgian Period

Characteristics	Delicate in detail but solidly constructed. Arm supports of chair in alignment with legs. Serpentine fronts to sideboards, chests of drawers. Diamond lattice backs. Conversation chair upon which to sit astride.
Woods	Mahogany dominates.
Colors	Medium hues of all colors.
Modern Use	Can be used in formal and semi-formal rooms—dining and living rooms especially.

George Hepplewhite Style of Georgian Period

Characteristics	Shield, oval, or heart-shaped backs. Sectional tables. Desks with tambour tops. Slender, refined lines dominant. Much delicate carving and fluting.
Woods	Mahogany, beech, pine.
Colors	Medium and light hues in all colors.
Modern Use	For formal and semi-formal rooms.

Colonial Period

Characteristics	Straight lines typical of the first of the period, curved lines later. Slat-back chairs. Rocking chairs. Knee-hole desks. Butterfly tables. Highboys and lowboys. Windsor chairs, corner cupboards.
Woods	Oak, maple, black walnut, pine, cherry, apple, beech, birch.
Colors	Bright hues.
Modern Use	In all rooms except where you wish to get a very formal and sophisticated effect.

American Empire

Characteristics	Duncan Phyfe furniture with lyre design backs and turned legs mounted with brass feet. Stencilled furniture. Chests of drawers with mirrors attached. Extension tables. Sideboards with pillar motifs. Corner cupboards with bracket feet. Brass and glass drawer knobs.
Woods	Mostly mahogany with red stain.
Colors	No outstanding color.
Modern Use	In every room. Duncan Phyfe tables most often seen.

Victorian Period

Characteristics	Bad proportions. Immense, ungainly furniture. Over-ornateness. Marble tops. Fronts adorned with pillars. Chests of drawers with mirrors attached. Washstands.
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Woods	Black walnut, golden oak.
Colors	Red, gilt.
Modern Use	Generally speaking, it is not worthy of use in a home.

New Renaissance

Characteristics	Utmost simplicity. Proportions taken from handsome modern sky-scrapers. Usefulness is keynote. Day beds with book cases at the end. Tables made solid to the floor with niches for ornaments. Details are inspired by machinery and modern materials. Wheels, cylinders, saw teeth, squares.
Materials	Woods, metals, glass, tubular metal.
Colors	Sophisticated brilliant hues. Orange and red often used. Black and silver.
Modern Use	In any room if it fits your needs. Avoid the extreme.

TREATMENT OF WINDOWS

Your first consideration must be not to interfere with the function of the window—to admit light and air—in planning curtains. The next is to make the curtains decorative and yet a part of the general background of the room. These rules are applicable in all cases, but every room presents problems of its own in addition. If the room is too light the curtains should be heavy enough to keep out the glare. If the room is too dark, have very sheer, yellowish glass curtains. Draperies to the floor add height to the room, while draperies with horizontal lines make the ceiling look lower.

Replacing Shades with Glass Curtains

The first thing that most people have to learn in curtaining a window is that shades are not necessary. To begin with they are ugly; then, too, they are usually drawn halfway down and keep out that much light entirely. There are many substitutes. Probably the most charming is to have glass curtains of sheer net covering the entire window (by glass curtains is meant those curtains which hang nearest the window sash) and at the sides of the glass curtains to have draperies that can be drawn over the window. It is very easy to find beautiful drapery materials that are opaque so that you may have as great privacy as with old-fashioned shades.

Another substitute is to use a truly decorative shade made of glazed chintz. You will find these in most up-to-date department stores and any interior decorator will be able to get them for you.

Selecting Glass Curtains

In color, glass curtains should harmonize with the wall. In texture they should be in keeping with the other furnishings of the room and the over draperies. For example, velvet draperies require a soft silky glass curtain, while heavy linen drapes look better with rough mesh glass curtains.

If no draperies are to be hung at the sides of the window it is advisable to choose more decorative glass curtain materials, such as voiles, muslins,

and casement cloths with interesting little patterns. Any number of effects can be accomplished by applique work on these sheer materials hung up in the light.

If draperies are to be used the glass curtains should be mounted in pairs on a straight rod which is fastened to the top of the opening. In this way the curtains are directly against the window. They cover the glass completely but may be drawn back to admit more light when it is wanted.

When no draperies are used the glass curtains should be mounted on the facing of the window casing so that they cover about half of the woodwork. They are more attractive when the top is finished with a French heading and the bottom is fringed.

What Color Should Draperies Be

In all rooms the draperies should be in harmony with the walls. When chintz or cretonne is the material used it should have some of the wall color in its print but must, of course, have several of the other room colors too. If you wish to emphasize the dominant color of the room and still use cretonne curtains you may make the valances of a plain material in the desired hue.

The larger the room the more brilliant the colors at your windows may be. But if you wish to make a small room look more spacious concentrate on having draperies in more subdued colors that will not cause sharp breaks in the wall spaces.

When cretonne or chintz is used for the draperies it is permissible to use the same pattern in furniture upholstery or slip covers, but when any other window fabrics are used they should not be repeated in the room.

How Long Should Curtains Be

Glass curtains should be made just long enough to touch the stool of the window. The logical length for over draperies is just off the floor, and when possible make them that length. In bedrooms where lighter materials are used it is sometimes possible to cut the curtain off a few inches below the woodwork of the window and still avoid a chopped-off look. When the architect has had radiators placed under windows to save wall space the side curtains should be made as long as possible.

Valances can be used to great advantage in high and medium high rooms, but they should be omitted from rooms with low ceilings as they emphasize the horizontal rather than vertical lines. Use a deep valance to give a tall, narrow window better proportions. If you are curtaining a window that is too wide and squatty looking, put the valance a foot or two above the window and make it just long enough to cover the glass curtain rods or shade roller.

Curtaining French Doors and Bay Windows

Most of the mistakes made in curtaining French doors and bay windows are caused by the fact that the home maker did too much rather than too little. French doors are a decoration in themselves and should be curtained with the greatest simplicity. Gauze or mesh curtains made with a

French heading and finished with a heavy fringe about three inches long are ideal for interior French doors. If it is an exterior French door, you may put a painted pole across the top and hang side curtains in the same way you hang side draperies at a window.

Bay windows should be treated as a unit. Hang glass curtains over each window, but have only one pair of draperies and one valance for the entire group as illustrated in Figure 4.

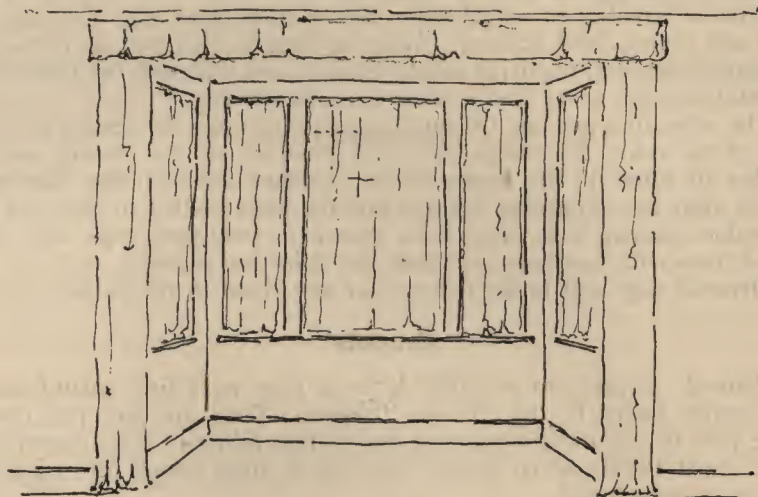


Figure 4.—Window Draperies

Choice of Fabrics

The materials that can be found in the stores today for curtaining are legion. Here is a list of some of the most popular:

<i>For Glass Curtains</i>	<i>When No Over Draperies Are Used</i>	<i>For Over Draperies</i>
Net	Casement Cloth	Velours
Marquisette	Dyed Muslin	Velvet
Theatrical Gauze	Challis	Brocades
Scrim	Pongee	Printed Linen
Etamine	Gingham	Cretonne
Voile	Taffeta	Glazed Chintz
		Monk's Cloth

RUGS

In buying rugs consider first the color, then the pattern and the wearing qualities. The dominant color should be in harmony with the color of the walls but a shade deeper in value. The pattern should not be so pronounced that it unbalances the whole room, and it should not be made up of too realistic flowers or birds because it is rather disturbing to step on

even a woolen bird if it looks too true to nature. Patterns of flowers and birds should always be conventionalized in rugs. From the point of view of durability Oriental rugs are highly recommended, and there are several well-made domestic rugs—Brussels, Wiltons, Axminsters, and Velvets.

Oriental Rugs

Oriental rugs are those woven in one piece on hand looms in eastern countries. They have a linen, hemp, or wool warp and filling and a pile of tufts of woolen or occasionally silk yarn knotted into the warp by hand and evened with scissors. Weaving rugs in this way is, of course, a laborious process, requiring great dexterity and skill, and for this reason Oriental rugs are never cheap, not even in the Orient.

The value of a genuine Oriental rug depends upon the design, the fastness of the color, the compactness and evenness of the weave, and the number of knots to the square inch. Antique Oriental rugs are much sought after but dangerous for any but the most skilled to buy, for unscrupulous dealers have often been known to treat new rugs with dyes, pound them with hammers, and then sell them for antique.

Oriental rugs add to the richness of any room in the house.

Brussels

Brussels carpets are so called because they were first manufactured on Flemish looms in the city of Brussels. They are loop-pile carpets made with two or more warps and one or two fillings. This carpeting is made about twenty-seven inches wide but is often sewed into rugs with borders to correspond.

In examining Brussels rugs look at the back to see whether the backing thread is smooth and clean. Lumpy looking thread is a sign of poor quality. Brussels carpets are suitable for any room and stand years of wear.

Wiltons

Wilton rugs are probably the most popular of all domestic rugs. They are made like Brussels carpet, only the pile is higher and the loops are cut to give a plush-like surface.

There are two general types of Wilton, worsted and woolen, so called because of the kind of material used in the warp that forms the pile. The worsted Wiltons are more expensive than the woolen. They also stand harder wear and usually come in more attractive patterns.

Wilton rugs are especially suitable for living rooms and halls.

Velvets

Velvets is a commercial name given to imitation Wiltons. They contain less worsted and the design is stamped rather than woven. It is easy to see that Velvets should be less expensive than Wiltons.

The heavy quality Velvets are said to wear almost as well as Wiltons and may be used to advantage in living rooms, dining rooms, and halls. Some kinds show dust and footprints more than others, and it is well to test this point in the store by walking across the rug before you buy it.

Axminsters

Axminster rugs have a thick, cut pile and somewhat resemble Wiltons, though the method of weaving is quite different and a greater range of color is possible. They are not so heavy or so closely woven as Brussels and Wiltons. Therefore they require less material and less time to manufacture.

In buying an Axminster rug examine both the back and front. The more closely the back is woven the better the rug will wear. From feeling the quality of the material you can tell whether coarse animal hair and other inferior materials have been used instead of wool.

Axminster rugs are moderate in price and the best grades are very durable.

Chenilles

Chenille rugs, having a woolen backing and a weft of tufted cord which is woven separately, are an aristocratic modification of Axminster. They are luxurious looking and expensive. In buying chenille rugs or carpets it is better to select an all-over pattern in soft tones rather than a two-toned or solid color rug, for these show footprints and dust more easily.

Chenille rugs are especially suitable for large living rooms as they can be woven any length and as wide as thirty feet without seams.

Linoleums

Linoleum is one of the best and most serviceable of all coverings for floors in kitchens, pantries, and bathrooms, and it is being used in many other rooms in the house, too.

There are three general types of linoleum—plain, inlaid, and printed. The plain, as the name implies, has no design. Inlaid linoleum is so made that the color in each part of the design extends to the backing as can be seen by examining the edge. The pattern, therefore, will last as long as the linoleum itself. Printed linoleum is made by stamping a design on a thin grade of plain linoleum. This type is less expensive than inlaid and comes in a greater variety of patterns, but the printed design cannot be expected to last so long.

Linoleum wears well, is easily cleaned, is impervious to grease and water spots, and has a smooth, resilient surface.

Rag Rugs

For bedrooms and bathrooms rag rugs have long been in favor. Today you can buy very attractive rugs of this type woven of heavy canvas so they do not slip and slide on the floor like the old style woven of light rags. In colonial houses rag rugs in darker shades may even be used in the living room, dining room, and hall. It is better to buy oval or rectangular rugs as they establish balance, whereas round rugs are apt to destroy balance.

Hook Rugs

Hook rugs which are made by hand are very much in demand for Colonial homes. Not only are they used for floor covering but as wall decorations.

What Size Rug To Use

The 9 x 12 rug is known as the room-size rug and is correct for floors not larger than 12 x 16 because a floor margin around the rug is desirable. If the room is larger than 12 x 16 you may still use a 9 x 12 rug supplemented with a long narrow rug at each end, or you may increase the size of the large rug.

One school of decorators seems to prefer small rugs scattered about the room where they are most suitable. Their argument is, "Why have beautiful floors if you are going to cover them up?" And it is a logical one, for today floors can be finished to be really beautiful. However, in using scatter rugs be sure to place them in harmony with the structural lines of the room and not diagonally. Another thing to remember is that when the floor is obviously cut up by rugs the room looks smaller.

PICTURES

Nothing so clearly tells all who enter your home that you are a cultured person as good pictures and good books. Books do not belong to the field of decoration but good pictures do.

Before you hang a picture apply this test:

1. Is it the right color?
2. Is the size and shape harmonious with the wall space?
3. Is it beautiful?
4. Is it suitably framed?

Needless to say a masterpiece in brilliant red would be out of place in a green and rose room. This combination would destroy the beauty of both the painting and the room. To avoid this mistake think only about the color in first selecting prints out of the shopkeeper's portfolio.

Family Pictures

Size, shape, color, beauty, and frame seem to be excused by otherwise discriminating people if the picture happens to be a family portrait. This is wrong from the decorator's viewpoint without doubt. Is it not likewise wrong from a sentimental point of view, for if it is not a beautiful picture is it not unworthy of the relative it depicts?

As a general rule it may be said that family pictures do not belong in living rooms but in bedrooms and upstairs sitting rooms. Beautiful portrait paintings are an exception to this, for their real decorative worth rather than family love wins them a place.

Etchings and Paintings

Your choice of pictures for a room should not be unrelated any more than your choice of other decorative objects. For this reason etchings should not be intermingled with oil paintings or reproductions of oil paintings. Etchings and steel engravings, block prints and photographs, water colors and oil paintings may be combined because of similarity in texture and effect.

Frames

It is the function of a frame to hold the picture together, outline it as distinct from the wall, and make it easy to move. Needless to say, it should not be highly decorative in itself or it will detract from the picture.

There cannot be any hard and fast rules to follow in framing pictures, because so much depends upon the size and individual characteristics of a picture. Generally speaking, oil paintings and water colors look well in dull, flat gilt frames. Etchings may be framed with natural wood or wood painted black. Photographs usually look best with a narrow, brown wood frame. The width of the frame depends on the brilliancy of the picture and the action in it. Vivid colors require wider frames and action motifs must be stopped by powerful outlines.

How To Hang Pictures

Do not hang any picture by a single wire that forms a triangle as it reaches over a hook at the picture moulding. Two wires, which tone in with the color of the wall, should be used, one at each side of the picture, and they should extend in parallel, vertical lines to two hooks at the picture moulding. In hanging small pictures it is often possible to use thumb tacks and a very short wire at the back of the picture which does not show at all beyond the frame:

Pictures should be hung flat against the wall. Under ordinary circumstances they should be just at eye level so that they can easily be seen.

It is better not to hang pictures in groups, but to make each picture part of a furniture group. For example, hang a picture over a table and, by means of decorative objects on the table, bring the picture into the unity of the group.

The number of pictures you use is determined by the size of the room. Pictures hung too close together give a disorderly appearance. It is better to have just a few good pictures carefully hung, and when in doubt use the lesser number.

DECORATIVE LIGHTING

The most successful way to light a room is with side bracket fixtures and lamps placed judiciously about the room. In this way it is possible to have all the light needed for reading or playing cards, and yet not be blinded by light as in the days of the blazing chandelier. Excess light is not only hard on the eyes of everyone in the room, but it is very hard on the appearance of the furnishings because no shadows are cast and everything looks flat and uninteresting. Soft, well-planned lighting adds to the charm of a room and also makes it look larger.

The method of lighting described above is a combination of direct lighting (from the lamps), which means that the light is thrown directly downward, and indirect lighting from side brackets that cast the light up to the ceiling, which in turn reflects it throughout the room.

There is an opportunity for expressing excellent taste in selecting lamps and shades. The size, the shape, and the height should be determined by the function of the lamp. The material and style of the lamp

must be in keeping with the other furnishings of the room; for example, do not put a formal crystal lighting fixture in an upstairs sitting room. As to color, yellows and oranges are the most highly recommended, for they are representative of the color of artificial light. Greens and blues are dangerous to use, as they give a very cold light. Red is apt to absorb too much of the light.

The one exception to the rule that it is better not to have a ceiling lighting fixture is the kitchen light. Here, where efficiency is the primary requisite, the best plan is to place two ceiling fixtures in diagonally opposite corners, thus reducing troublesome shadows to a minimum. If the size of the kitchen warrants it, put side fixtures over the various working surfaces—table, sink, stove, refrigerator.

In having your house wired do not be conservative in the number of baseboard outlets. It costs less to have it done at the outset, and it makes a great difference in comfort. If you have not many outlets it may mean that you cannot put a lamp on a table, a desk, dressing table, or some other essential place.

DECORATIVE HINTS FOR SPECIAL ROOMS

Here are a few of the means by which decorators doctor rooms that seem to be ailing. Of course you must not in any way consider these suggestions as cure-alls. They are merely hints to help you in making the home you have already furnished more comfortable and charming or to guide you in selecting new furnishings.

The Living Room

Too often a living room does not look as though it were lived in. One of the most effective ways to correct this appearance is by the use of little tables. Have a table beside the arm chair so magazines and cigarettes will be within reach. Have a little coffee table near the davenport; people sitting there will find it convenient. A table near the bookshelves is a joy, too, because it makes it possible to examine a heavy book without having to hold it. A nest of decorative tables or several tilt-top tables aid the home maker who entertains frequently, for these tables are so light they can be moved about easily and save guests the discomfort of balancing refreshments on their laps.

In one rather small living room a decorator put seven tables—a gateleg table, a coffee table, a pedestal table, and a nest of four brilliant red Chinese lacquer tables. All of the tables were arranged so that they served a definite purpose. The gateleg table held a lamp and several books beside an arm chair; the coffee table was in front of the davenport; the pedestal table with a bowl of flowers on it stood beside a Windsor chair; and the nest of tables was placed against the wall in front of an Oriental hanging.

A common mistake made in living rooms is to have a great number of smoking stands. Seldom are they beautiful, and the atmosphere they are apt to create is more in keeping with a hotel waiting room than a charming

room in a private home. A little table with an interesting cigarette box and ash tray on it is much more distinctive and a welcome sight even to those who do not smoke. Today you can find perfectly fascinating things to use for ash trays—little vases of Mexican pottery, old or new pewter porringers, deep dishes from Italy, crystal cylinders, alabaster bowls—all of which are decorative as well as useful and do not cost any more than ugly ash containers.

Fireplace mantels constitute another living room problem. The common mistake is to put so many articles on the mantel that it gives the room a museum or messy appearance, because the fireplace is about the first thing that catches the eye. The rule of three articles, one in the center and one near each end of the mantel, is the safest to follow. Other less simple groupings consist of five or seven articles. A particular arrangement that has been greatly admired consists of an old map hung above the mantel, a ship model placed at the center of the shelf, with a Chinese tea jar on either side. In selecting decorations for your mantel it is better to choose unusual objects, as commonplace things do not deserve such display.

Strange as it may seem, some people never have a fire in their fireplaces and the bricks are as spotless as when they were laid. It is impossible to have a livable room and a spotless fireplace of glaring bricks. If you don't want to have an open fire at least blacken up the bricks at the back of the fireplace with stove polish so that the room won't have a stiff, unused atmosphere.

Perhaps it is even more important to tell what not to put in a room, for the worst offense of a room is to look over-crowded. Be sure that you have enough clear space in the room to allow for traffic and to display every piece of furniture to advantage.

Dining Room

The trouble with most dining rooms is that they have no distinction, but look like a thousand other dining rooms—a table in the center of the room, six chairs all alike, except that the host chair has arms, a table for serving, a buffet with a mirror hung above it, and a china closet. All of these pieces of furniture have distinct functions and deserve places in the dining room. So it becomes obvious that no radical changes can be made in furniture. The change must come by means of color! To begin with, the floors of most dining rooms are too light; the modern movement is to have a dark tile or wood floor, even black, highly polished to reflect the lights. Make the walls and ceiling definite colors, such as rose and pale blue respectively, instead of an anemic tan.

Color also may be introduced in the furniture. While it is customary to buy a complete suite of dining room furniture, it is not necessary, and often the room would have more character if this were not done. In many cases it would be better to follow the Georgian custom of having a Chinese lacquer cabinet or table in gold, red, or green to supplement the walnut or mahogany furniture. Of course you must be sure that the color selected keeps with the color of the walls.

Halls

There is one unfailing rule—do not clutter up with furniture halls that are meant only for passageways. Scenic wall paper is the most attractive treatment for a passage hall.

When decorating a hall that has wide openings into other rooms be sure that the color is neutral or blends with the color schemes of the rooms.

Reception halls that are too small may be given spaciousness by means of a mirror. Halls that look big and bare will be improved by a tapestry wall hanging or decorative screen. Although a console table, mirror, one or two chairs, and a rug are considered standard furnishings for an entrance hall such substitutes as a chest of drawers, gateleg table, or low chest may be made.

Kitchen

The kitchen is a workshop and should be treated as such. Intelligent modern women have learned that there is no such thing as a "nice big kitchen," that the nice kitchens are the ones that are as small as possible so that steps can be saved. Still more steps can be saved by the compactness of cupboards and having the cupboards in convenient places. For example, have a soap, towel, and brush cupboard near the sink, and a supply cupboard near the stove. It is wise to have all kitchen cabinets and work counters built down to the floor so that dirt and dust cannot collect. Still another hint for comfort and convenience is a sink with a drain board on either side so that you have a place for dishes before and after they are washed. A little shelf on the wall for cook-books and a clock adds a decorative touch.

Bedroom for Husband and Wife

Too often the wife buys all of the furniture for the room she and her husband share without regard for his requirements and comfort. Many and many are the men who use a frilly little dressing table because it has the only mirror in the room. Every bedroom that is shared by a husband and wife should have both dressing table and a chest of drawers with hanging mirror, a slipper chair, and an easy lounging chair. If the room is large enough, a chaise longue, or couch, is good to have for those few minutes during the day that one has for repose.

A Girl's Bedroom

If you wish a bedroom to look young and dainty and gay, use chintz in a lavish manner. Chintz curtains, chintz bedspread, and a chintz frill for the dressing table are enough to make a room the joy of a girl's heart. One woman made chintz covers for the head and foot of her daughter's iron bed which gave it an entirely different appearance.

To put book shelves in your daughter's room is a great aid in interesting her in reading, for the books are always within her reach.

A Boy's Bedroom

Just as surely as a girl's room should be dainty, a boy's room should be furnished with sturdy things so that he need not be in constant fear of breaking something. To make a boy really happy in his room be sure to have a cabinet built in so that he can store those thousand and one things that a boy loves to collect—pictures of baseball heroes, marbles, balls and bats, tennis racquet, golf sticks. As mothers will appreciate, this is not purely altruistic, for this cabinet will hold the things that would otherwise be scattered over the house.

Baby's Room

Equipment for the nursery is fairly well standardized. The special hint for this room is to have everything washable. Painted enamel furniture, linen rugs, and muslin curtains are ideal. Even wall paper that is washable can be bought today.

Guest Room

The furniture for every guest room should include a reading lamp, books or magazines, and a table or desk for writing. Many otherwise thoughtful hostesses forget these comforts. Unless you have more than one guest room it is better to furnish it so that either a man or a woman will feel at home. Too often guest rooms are meant only for women guests.



Figure 5.—Dressing Table

THINGS TO MAKE YOURSELF

Whether the motivating force be love of creating, the joy of working with one's hands, a very individual need, or merely lack of funds to buy the object, invariably comes a time when home makers want to make something for their house. It would be folly to say that amateur workmanship equals that of trained professionals, but in all truth it can be said that the untrained hand is capable of making many interesting pieces of furniture. Think of the antiques that now bring tremendous prices which were fashioned by unskilled hands because of sheer necessity!

These suggestions and sketches may help you to beautify and make your home more comfortable with very small cost. There is no end to the originality you can achieve with a little creative effort. Perhaps these suggestions will open up an entirely new field of endeavor.

To Get Materials

No one needs an introduction to the upholstery shops in department stores where an almost infinite number of materials and patterns may be purchased, but too few householders are familiar with the possibilities of the lumber mill or the office of the local lumberman. Here you can usually find cupboards and cabinet work of attractive design in stock so that much of the work of making a piece of furniture is done when you buy the material. Any of the parts needed to build the furniture shown in these sketches can be produced readily by a mill work manufacturer if you do not want to do all of the work yourself.

Dressing Table Made From a Box

A box, several yards of crêtonne or chintz, a piece of plate glass, plenty of tacks, and you are ready to start making the dressing table sketched (Figure 5). The simplest way is to cover the top of the box first and then to plait the crêtonne or chintz around the box to make the skirt. Each plait may be nailed in place by a fancy headed tack, or you may use ordinary furniture tacks and conceal them beneath a fold of material. Very often it is possible to buy the material in the width that constitutes the exact distance from the top of the box to the floor so that it is not even necessary to sew a hem. The plate glass should be cut the exact size of the top of the box. This will give the dressing table top a smooth, easily cleaned surface. Then you hang a mirror you already have, or one you have bought especially, and you have a dressing table worthy of a boudoir.

An interesting variation is the use of fancy oilcloth which does not require a glass top.

This scheme may also be used to make a table into a dressing table. In order to use the drawer for valuables and vanities cut the material so that the drawer is covered separately by a gathered banding (as suggested in Figure 5) and the skirt starts below. Or you might gather the material on a rod just under the edge of the table as you do curtains and have it arranged so that the skirt can be pushed back.

In making this dressing table the most important thing is to have a charming material and to use it with a free hand, for if the skirt is skimpy the effect is ruined.

Book Case

The bookcase illustrated in Figure 6 is a most artistic and practical piece of furniture and not in the least difficult to make. The doors for the cabinet and the lumber can be purchased from the mill and the sides may either be bought already cut out or you can cut them yourself with the aid of a scroll saw.

The two narrow shelves at the bottom have been conveniently designed for magazines. The cabinet below can be put to any number of uses, from a file for important newspaper articles to storing a stamp collection or more books.

This piece of furniture is equally appropriate for the dining room where it can be used as a dresser to display decorative china and to store linen. If put to this use it would be better to make the two narrow shelves into drawers for the flat silver.



Figure 6.—Bookcase

Decorative Screens

Although beauty is excuse enough for having a decorative screen it also serves many useful purposes—to hide an ugly doorway or cut out an unpleasant view. The screen in Figure 7 was made of cretonne, although

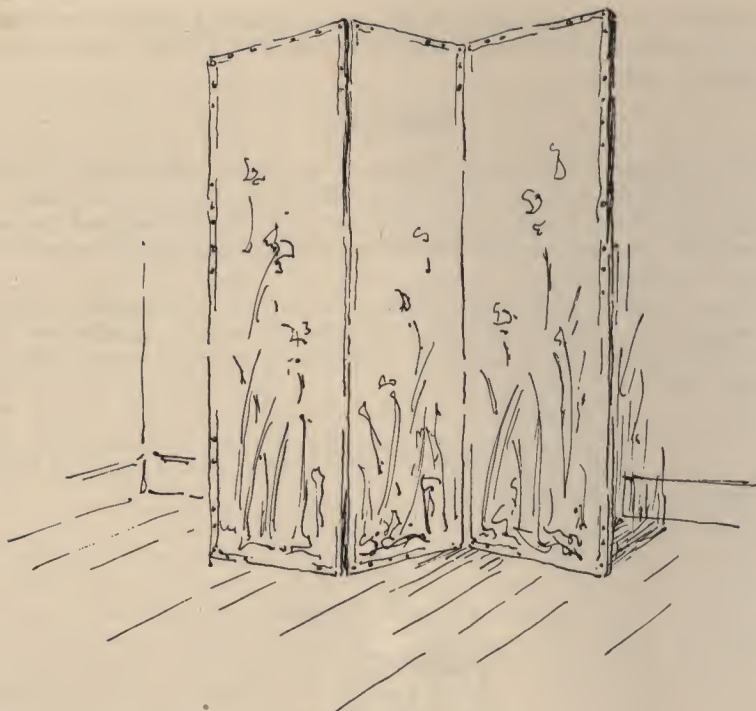


Figure 7.—Screen

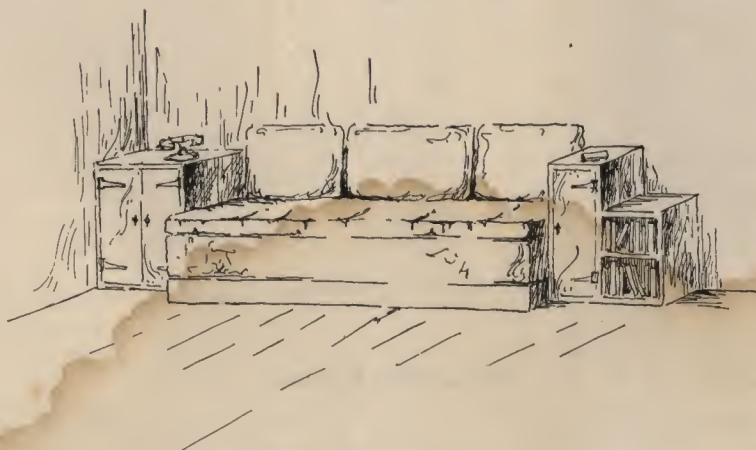


Figure 8.—Modern Couch

no one who sees it ever guesses right because after the cretonne was nailed on the frame with brass headed tacks it was varnished to give it more body and a decorative luster.

Chintz and other material of this type can be used as easily as cretonne. Some very beautiful screens are being made out of modern wall paper. This, however, necessitates a solid screen to paste to rather than the hinged frame screen.

Modern Couch

It is very simple to build a modern couch. Just build a wooden frame on the floor, set a box spring and mattress in it and you have a very modern couch such as seen in many modernistic furniture displays. The couch is shown in Figure 8 with three sofa pillows placed against the wall, to give the effect of a back, and with modern cabinets at each end.

Couches of this type are extremely comfortable and the little cabinets, which contain books, and smokes, and such, add to their utility as well as their attractiveness. If you want the whole ensemble for your living room, it is possible to make the cabinets yourself, as they are of the most simple construction.

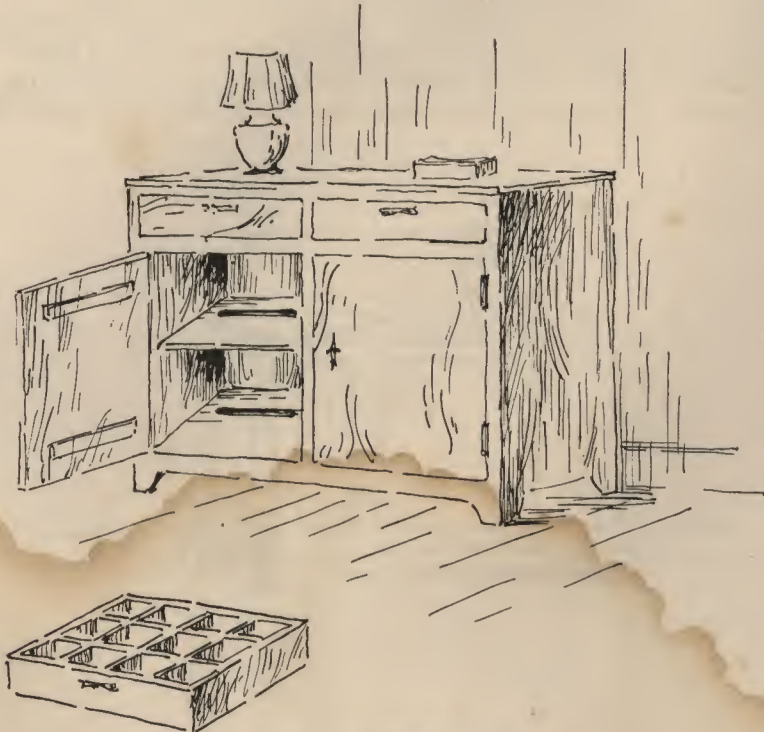


Figure 9.—Bootery

Bootery for the Bedroom

This very convenient little cabinet (Figure 9) for shoes and stockings may be built out of new lumber or perhaps you have an old washstand in the attic that could be made modern by a little remodeling. The two top drawers are sectioned off into little squares just large enough to hold a pair of stockings. Or, if you wish, leave an extra space large enough for shoe brushes instead of dividing the entire space for stockings.

The cabinet below the shelves should be put in sloping to the front with an extra ridge of wood nailed on to catch the heels of the shoe and hold it in place.

Besides all this, the bootery makes an admirable bedroom table.

Concealing Radiators

Radiators are ugly but radiators are necessary, so the only thing to do is to conceal them as best you can unless you are building a new house and the architect has already made plans to have concealed radiation installed.

Certainly the wall table in Figure 10 is a vast improvement upon a radiator. This wood table is built around the radiator and the three panels in front are of pressed steel grill so that the heat can easily escape.

Tall radiators have often been concealed by hanging wall shelves above them and then covering the radiator itself with a metal grill.

Another problem of concealment has come with the radio, for too many radios are anything but attractive. Many decorators recommend



Figure 10.—Radiator Screen

that radios should be concealed in wall niches or cupboards perforated with open grill work. Others ingeniously place radios in closets and under drop-leaf tables. It is not at all difficult to conceal your radio if you will give up a book shelf to that purpose and cover it over with an interesting piece of pressed steel. Of course there are radios that do not need concealment because some manufacturers have realized that radios are to listen to and not look at and have already concealed them in attractive, useful pieces of furniture.

Closets

With a hammer, saw, and a few boards you can work wonders in a bedroom closet. One of the most convenient additions is to build a ledge around the bottom of the closet as illustrated in Figure 11. This shelf makes it easier to clean the closet and provides a storage shelf for cleaning fluids, clothes brushes, tennis racquets, and the score of other things that migrate to the closet. Another advantage of the ledge is that things are not so easily lost at the back of the closet.

Most clothes closets are made with one shelf for hats. If there is room, put in another shelf to make valuable storing space. The top shelf can be considerably wider than the bottom shelf and it need not be hard to reach if you use the ledge at the bottom of the closet as a step.

If you are building a linen closet you will find it more convenient to have one or two narrow shelves at the top instead of having them all the same depth. On the narrow shelves you will find it easy to store pillow slips and hand towels, whereas they are apt to get muddled up and lost at the back of deep shelves.

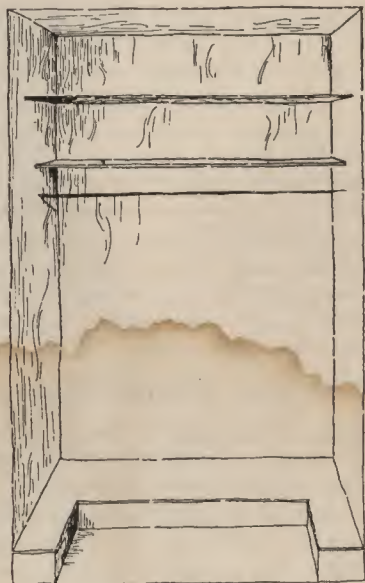


Figure 11.—Closet

FURNISHING A SIX-ROOM HOUSE

So many American home owners are confronted with the problem of furnishing a six-room house attractively that it deserves a detailed discussion here. Let us take a typical six-room house and furnish it room by room.

The floor plan of the house, which faces north, is a long, narrow entrance hall with the stairway in it; a living room to the left, which is light but has a northern exposure; back of the living room is the dining room with a southern exposure; and just off the dining room is the kitchen, which has windows to both the south and west. Upstairs the bedrooms and bath room open off a rather square, central hall. Two of the bedrooms have northern exposure, and one bedroom and the bath room face the south.

Because the living room is the center of the family's activities, let us consider it first. What should the color scheme of this particular living room be? Because of the northern exposure it should be a warm, cheery color, we know. Yellow would be a happy choice for the dominant hue. From a chintz pattern in a store it would be easy to arrive at such a delightful color scheme as golden tan, blue, and orange. The walls should be tan, the ceiling a lighter shade, or, better still, have a rough cream plaster put up and do not paint the ceiling at all. Use the blue in upholstery materials for some of the furniture, and have the brilliant orange for such color accents as pillows and the fireplace mantel. In keeping with the rule of having the darker values at the bottom of the room, select a rug that is many shades darker than the wall; it would be best to have it almost brown.

At the windows hang cream-colored glass curtains with over draperies of the chintz which inspired the room's color scheme. Now comes the problem of deciding upon what furniture is necessary and where it should be placed. The room is too small to put the davenport in front of the fireplace, for that arrangement immediately cuts the room in half and makes it look much smaller than it really is. The obvious place for the davenport is against the north wall, while a wing chair and quaint little rocker look inviting near the fireplace. A small desk that serves also as a table would make an interesting group in the southwest corner with a terrestrial globe and Windsor chair. Above the desk are a few book shelves built into the wall. Now, after placing a nest of tables beside the davenport, a lamp on the desk, and a floor lamp beside the wing chair, the living room is furnished.

A Unit With the Hall

Because of the close relationship of the living room to the hall we should consider them as a unit. If the hall and living room are finished in the same manner a more spacious effect is achieved. Because this is not a large house we want it to look as spacious as possible, so it would be wise to have the same yellow-tan walls and use a rug just like the one in the living room, only smaller. As the hall is narrow, the only furniture necessary would be a slim little table with a card tray on it, a mirror above it, and a straight ladder-back chair.

The dining room faces the south, which is in itself a recommendation for using green as a dominant color. For the floor dark green tiles would be ideal; make the walls a lighter green, and have the ceiling silver. You

can have no idea how lovely a silver ceiling can be until you have had dinner by candlelight in a dining room that has one! The furniture in the dining room is fairly well determined by universal necessity—table, chairs, buffet, and serving table. Why not strike a distinctive note by having a Chinese red lacquer cupboard for your silver or pewter display? No rug should be used on the tile floor. Chintz would be ideal for curtains.

In the kitchen decorative enthusiasm must be limited to color, the curtains, and the linoleum. For this particular kitchen, with its southern and western exposures, blue and bluegray would be a cheerful color scheme. If you use a blue and gray checked inlaid linoleum, it is possible to repeat the pattern in crisp gingham curtains. In painting the cupboards it would be interesting to have them blue on the outside and bluegray on the inside. Because paint is marred by constant use, it is often wise to leave the natural wood finish on the top of the shelves and on the working surfaces.

Upstairs the first problem that greets us is the center hall. Because this hall is used only as a passageway, it is better not to put any furniture at all in it but to give it a decorated air by means of scenic wall paper. As there is no outside light for this hall the paper must be in light colors, such as cream with pale green figures.

The large bedroom in the northeastern corner of the house claims our attention next. Let us suppose that the owner of the house and his wife share this room. So, to begin with, we know that we must not use baby pink for the dominating color. A very modern man and woman might choose one of the new plaid wall papers in tones of cream and tan. That would be neither too feminine nor too masculine.

In this particular bedroom the most pleasing grouping of the furniture would be to have the head of the bed against the south wall, and let it project into the center of the room; place a little table and the man's easy chair beside it; against the east wall put a chest of drawers with a mirror above it; on the other side of the window put the dressing table; and right in front of the window the little slipper chair can go.

Dual Use for the Guest Room

The other little bedroom on the front of the house is to be used as a guest room, and to make it particularly hospitable it would be well to choose the warm, glowing color scheme of lavender and gold. The lavender for the walls, and in a shade lighter for the ceiling; the gold for the curtains, and in a shade darker for the rug. In households where there are not frequent guests it is wise to furnish the guest room so that it may also serve the purpose of an upstairs sitting room. With that in mind let us use a very comfortable couch in this room instead of a bed. Beside this it would be well to put a little table with a lamp and magazine on it. Between the windows place a chest of drawers with a mirror above it. On the west side of the room there is a perfect place for a small desk and easy chair. As you can see, this choice of furniture will make the room ready either for guests or for the family's intimate gatherings.

The sunny little corner room at the south of the house would make a charming room for the daughter of the household. Let us furnish it with that in mind. If a young girl is to use it, we want the room to be lovely and dainty, and what is daintier than pink and blue? In the corner we would put a downy couch with a pink cover banded in pale blue. Beside the window is the place for a dressing table with a skirt ruffle of

blue and pink chintz ; the same chintz may be used for the curtains. Across the room a little study nook could be created by hanging bookshelves over a table and putting an easy chair beside it. Old rose would be the correct color for a rug, and if a very inexpensive rug is desired it might even be one of the attractive new rag rugs that come in practically every color.

The bath room cannot be dismissed with a mere list of plumbing fixtures. Today there are so many interesting ways to make the bath room attractive. First, there is the possibility of using colored fixtures, and for the bath room of this particular house we are furnishing, green would be a very desirable color for the fixtures. It would be well to have the floor made of green and orchid tiles laid in an interesting pattern. In order to have the bath room easier to clean as well as more attractive, have the tile enclose the sides of the tub. This can be done by having the tile put up the sides to the point where the top turns down to make a rolled edge. For the walls, a washable covering in green with little orchid fish on it would be very desirable and highly decorative. At the windows nothing could be more appropriate than turkish towelling curtains. It doesn't make any difference how often they are splashed!

The house is furnished. It is a model of livableness and charm, and will serve, we hope, as an inspiration to many answers of the oft-occurring problem, how to furnish a six room house.

Furnishing Apartments

Apartments present a problem quite different from the usual home decorating problems. Let us consider first of all the very common problem of apartment dwellers, one room for living room and dining room.

Because the room is used for dining only a few hours of the day and is used as a living room until the wee small hours of the night, it is better to err on the side of having it too wholly a living room rather than too wholly a dining room. If you buy a gateleg table or a dropleaf table, it can be put back inconspicuously against the wall when it is not being used for serving a meal. The best kind of chairs to buy are Windsor chairs which make admirable chairs for dining and still do not look out of place when the room is being used as a living room. Rather than a buffet or another piece of furniture which obviously belongs in a dining room, select a chest of drawers. It will hold the linen and make a good serving table at dinner time, and yet it will also look like living room furniture after the gateleg table has been pushed back and the Windsor chairs mingled with the upholstered furnishings. This would be a good selection of furniture for an apartment living room that must also be a dining room: Davenport, coffee table, gateleg table, four Windsor chairs, upholstered easy chair, two floor lamps, chest of drawers, radio desk, rug, and upholstered stool.

Another common problem is to have some kind of vista so that the apartment does not look too tiny and boxy. One of the most skillful ways to do this is to keep the bedroom door open and to have the furniture so arranged that the little glimpse one gets does not tell that it is a bedroom. With the aid of a decorative screen this can easily be accomplished. Place the screen so that it cuts off the view of the bed and dressing table and only reveals an easy chair and table or some such group as that.

No matter how tiny your apartment it is possible to make the place you call home charming and restful.

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